

RECORD OF THE
ART MUSEUM
PRINCETON UNIVERSITY



VOLUME XII 1953 NUMBER 1



Fig. 1. Statue of Kuan-yin in Princeton

A STATUE OF KUAN-YIN: A PROBLEM IN SUNG SCULPTURE

A GILDED wood statue of a seated Kuan-yin, acquired by the Art Museum in 1950, enriches the range of Chinese sculpture available in this country and provides an occasion for investigating the problem of Chinese sculpture during the Sung, Yüan and early Ming periods.¹ The ultimate provenance of the figure is unknown (as is true of most of these statues), record of it going back only about a quarter of a century, when it was in a private collection in Peking. Before coming into the Princeton University collections, it passed to private hands in Japan, where it received its only publication previous to this one.² The original base has been lost, but the figure was probably mounted on a lotus base or on a replica of a rocky ledge. The deity is seated in the pose commonly known as that of "royal ease" (*maharaja-lalitasana*), the left leg pendant and the right leg bent, its foot resting solidly on the base (Fig. 1). The figure leans on its left hand, the extended right arm resting on the knee of the sharply bent right leg. A full, richly brocaded skirt (*paridhana*) falls across the knees, breaking into fluid, sweeping folds toward the hem. The upper part of the body is bare except for two scarves which hang from the left shoulder. One is knotted and swings diagonally across the chest and abdomen. The other, with a brocade pattern worked in the gesso, falls over the front of the shoulder, winding around the supporting left arm. In back, it swings low across the torso and is passed over the right arm and knee. The necklace is comparatively simple, consisting of a single chain across the shoulders bearing a large center ornament and a pendant loop of beads. Two jewelled strands, suspended from the sash, hang across the knees. The head is erect and the features convey that impression of inscrutability which is so often associated with Oriental figure art (see Cover). The circular *urna* is empty, but presumably contained originally a piece of glass or rock crystal. Behind an elaborate cloud-scroll crown the hair is drawn up into two great whorls which lie on either side of the *usnisa*. A plait of hair is drawn across each ear, another plait falling from behind each ear to the shoulder. In the center

¹ Acquired for The C. O. von Kienbusch, Jr. Memorial. Accession number 50-66. Height, 1.10 m. Photographed by Reuben Goldberg.

² *Kakuko zuroku*, Kyoto, 1923, II, pls. 20-21.

of the crown is a small image of a seated *buddha*, his hands placed in the gesture of the *anjali mudra*. This, in all likelihood, represents the Amitabha Buddha, the spiritual father of the *bodhisattva*.

Certainly the origins of the Kuan-yin as presented in such wood statues lie with the Indian *bodhisattva*, Avalokitesvara. As a *bodhisattva*, or one who has attained enlightenment but has renounced the nirvanic heaven in order to work for the salvation of mankind, Avalokitesvara here retains the rich accoutrements of an Indian prince and reflects the heights to which he had risen in the Buddhist pantheon. The *bodhisattva* doctrine is essentially a development of Mahayana ("Greater Vehicle") Buddhism and probably originated in India in the second century B.C. The earlier Hinayana ("Lesser Vehicle") Buddhism, with its focus on the life and teachings of the historic Buddha, had advanced the double ideal of *arhatva* and *nirvana*. A corruption in the ideal of the *arhat* as a teaching disciple of the Buddha, toward an increasingly contemplative and self-centered existence, led to the promulgation of the *bodhisattva* doctrine. Essentially the new doctrine represented a return to the old gospel of "saving all creatures," as well as a protest against the *arhat's* "highest goal" of *nirvana*, which, having been attained, removed the *arhat* from any contact with, or obligation to, this world. To the Mahayanist this corruption of the original teachings of Gautama disregarded the higher duty of acquiring the Perfect Wisdom and deprived the world of the services of the holy men and women who had attained *nirvana*. With the aim of acquiring for himself and for all others the ideal of *bodhi* (pure and perfect Knowledge of all things), the *bodhisattva* concept represents the inevitable outcome of two trends in early Buddhist thought. One was the idealization and de-humanization of the Buddha, which tended, in its universalization, to render him unsuitable as the object of the other development, the growth of the concept of *bhakti* (devotion, love).³ In such early Buddhist treatises as the *Sad-*

³ Although it has been held by some that this concept of *bhakti* originated in Hinduism, the reverse seems to be true, the Hindus taking over the idea from Buddhist theology. However, the attributes and powers given to the *bodhisattvas* as part of this concept of *bhakti* reflect similar qualities given by Hinduism to its *devas* and deified heroes. cf. Har Dayal, *The Bodhisattva Doctrine in Buddhist Sanskrit Literature*, London, 1932, pp. 31ff.

dharma-pundarika and the *Sukhavati-vyuha*, *bhakti* is directed towards a Buddha, a loving father who promises to the faithful a rebirth in a heavenly paradise after their earthly span has been completed. The development of a remote, metaphysical Buddha under the Mahayana created a need for an intermediary to an idealized and transcendental deity. Consequently, increased importance was given to the earlier history of Gautama Buddha, when he existed as the epitome of an earthly *bodhisattva*. This saint-worship originated in the personification of virtues and attributes of the historical Buddha, even the names of some *bodhisattvas* deriving from epithets applied to Gautama.

Between the second century B.C. and the seventh century A.D., the perception of the *bodhisattva* and his role underwent some modification. At first the *bodhisattva* was considered to be inferior and subordinate to the *buddhas*, but in the course of time he acquired increasing importance, until he was regarded as equal to the *buddhas* in many respects. This exaltation of the *bodhisattva* concept resulted in the apotheosis of Avalokitesvara, through his principal virtue of Mercy. The early Mahayana had regarded Mercy and Wisdom as almost equally important, and within the oligarchy of the *bodhisattvas* had tended to give emphasis to the ideal of Wisdom, thus singling out the *bodhisattva*, Manjusri. But with the comparative weakening in the concept of *bodhi* as the goal and with the increasing emphasis on active altruism as an end in itself, Avalokitesvara, as Lord of Mercy, becomes the monarch of the *bodhisattvas*. He absorbs all the virtues, powers, functions and prerogatives of the other *bodhisattvas* and is even considered to be a kind of "buddha-maker."

That this deification of Avalokitesvara is a relatively late development can perhaps be recognized in the representations of this *bodhisattva* in the sculpture and painting of the T'ang period, particularly at those Central Asian and Chinese sites along the flourishing trade-routes between China and the West. In both the sculpture and the painting it is evident that the Indian iconography travelled east along these busy trade-routes and was quickly assimilated by the Chinese. But it is the paintings, particularly those found by Pelliot and Stein in the walled-up room at Tun-huang, which seem to reflect the more important role of Avalokitesvara in later Mahayana Buddhism. In the banner paintings we can sense a new focus on this deity

which does not occur in either the cave sculptures or the wall frescoes, although in other respects the iconography agrees. Not only has this *bodhisattva* become the direct object of the devotional, but there is a marked deviation from the usual standing pose. Avalokitesvara is shown seated and crosslegged on the lotus blossom, the traditional pose of the *buddha*, and also in a variety of more informal poses closely akin to the one of "royal ease" seen in the later wood sculptures. Although none match precisely what I believe to be the later development, i.e. the *maharaja-lalitasana* pose, there would seem to be evidence of a major change in the very variety in the disposition of the legs. For in these painted banners Avalokitesvara is represented as seated with one leg pendant and the other bent but lying horizontally on the ground (the *lalitasana* pose); or with one knee raised and the other leg lying horizontally on the base (the *maharajalila* pose): these in marked contrast to a banner showing the four historical forms of Avalokitesvara, based on a fixed Buddhist iconography (if not on actual images in India) but all four representing a fairly rigid, standing deity. This banner, incidentally, bears a date corresponding to 864 A.D., the earliest among the few found in this hoard of paintings.⁴ Another of these paintings from Tun-huang, unfortunately damaged and bearing no date, may closely approximate the very pose we see in the Sung statues. Here Avalokitesvara is shown seated, his right knee raised with the extended right arm resting across it.⁵ The painting is too damaged to determine the exact disposition of the left leg and left hand, but the movement through the torso would indicate that the body was supported by the left arm and that probably the left leg was pendant.

Some significance may be assigned to this factor of the sinuous movement through the torso of a seated figure. Certainly its origins lie in the Indian conception and certainly the Chinese art of the T'ang period adopts both the swelling contour and the swinging pose of the Indian figure style. But this is largely true only of the standing figure and, under the Chinese hand, most of the sensual overtones have been cancelled out. The seated divinities betray their Indian stylistic origins only in the swelling contour, and in pose tend to assume an erect, almost

⁴ Aurel Stein, *The Thousand Buddhas*, London, 1921, p. 29, pl. XVI.

⁵ *Ibid.*, p. 58, pl. XLIII.

static attitude. In fact, we may speculate that perhaps the quality of sinuous movement in a seated Avalokitesvara may be a later development in Indian Buddhist art. This semi-reclining pose is quite common in medieval Hindu art and does not seem to enter Indian Buddhist art until fairly late in its development. We find it used in an Indian bronze figure of Avalokitesvara given to the eighth century,⁶ and, although the validity of such evidence must await further study of the chronology of medieval Indian iconography and sculpture, I am inclined to believe that its adoption is part of the later deification and humanization of the *bodhisattva*, as a princely and earthly being. For the same sensual overtones of pose and handling of surface are already well established in the representations of such purely Hindu deities as Krishna or Nataraja.

In the sculptured and frescoed decorations of the cave sites, the more emphatic nude form would seem to be closer to the purely Indian tradition, while the more completely draped figure, compatible in itself to the Chinese love for abstract rhythms, might be derived from another, more Hellenistic tradition deriving from the Graeco-Buddhist art of Gandhara.

One particular painting from the Tun-huang cache is markedly different from all the others and is also unique in regard to the representations of the *bodhisattva* in fresco and sculpture along the Central Asian trade-routes. This shows Avalokitesvara seated on a bank over the water, his left leg pendant and his right leg lying on the ground, its foot tucked under the left knee (Fig. 2).⁷ In his hands he holds his most common attributes, the willow spray and the flask of heavenly dew.⁸ The presence of this representation at Tun-huang in the late tenth or early eleventh century raises the question of an older, already developed Chinese conception of the *bodhisattva* meeting with a fresh infusion of a comparatively new Indian type. For although the apotheosis of Avalokitesvara as a royal and

⁶ Ananda K. Coomaraswamy, *History of Indian and Indonesian Art*, New York, 1927, pl. XCIX, fig. 297.

⁷ Aurel Stein, *op. cit.*, pl. XXIV (right).

⁸ The attribute of the willow branch seems to be a purely Chinese development, the Indian Avalokitesvara usually carrying a lotus blossom. The willow has in China an ancient magic association as rain-charm and is often connected in Buddhist writings with the phrase, *fa-yü* (the Rain of the Law). The vase of heavenly dew is usually represented as a narrow-necked phial (*halasa*), and the Chinese name, *ching-p'ing* ("pure vessel"), has been related to a Sanskrit term meaning "the vase of immortality."

divine being seems to be directly reflected in the banner paintings and wood sculptures of a late- or post-T'ang era, we must recognize that the complete pantheon of Indian Buddhism had entered China long before this. Chinese tradition places the introduction of Buddhist images in the second century A.D., but the full range of Indian deism probably did not become established until the fourth century. Records of the late fourth century report the departure of Chinese monks to India for the express purpose of collecting the sacred texts, but already, in the Chinese texts of the third century, the name Avalokitesvara ("the Lord who graciously looks down upon mankind") appears translated into Chinese as Kuang-shih-yin ("illuminating the sounds of the world").

Despite the legendary and historical contests between Buddhism and the native Taoism, there was obviously much in the foreign religion which appealed to the older, indigenous beliefs of the Chinese. By T'ang times the four mountain strongholds of Buddhism in China had been established, representing the four cornerstones of the Buddhist faith. Each associated directly with one of the four great *bodhisattvas* (*pusas*) and symbolizing as well both the four cardinal directions and the major elements, these "Four Famous Hills" (*Ssu ta-ming shan*) were very possibly inspired by the Taoist or pre-Taoist classification of the Four Sacred Mountains. One of these Buddhist strongholds, the island of Puto-shan, off the coast of Chehkiang, has long been associated with the cult of the Kuan-yin. Its importance as a pilgrimage center seems to date from the latter part of the T'ang era, but the recorded arrival in 847 A.D. of an ascetic who had come from India to worship at the shrine of the Chinese *bodhisattva* would indicate that the sanctity of this spot was already well established and widely known.⁹ Perhaps it was at Puto-shan that the peculiarly Chinese personification of a female Kuan-yin developed. Some of the attributes given to this *bodhisattva* by the Chinese are highly indicative of a Buddhist counterpart to the older Taoist deity, the Holy Queen Mother of Heaven (*T'ien-hou sheng-mu*). Furthermore, the stories associated with this benevolent *pusa* relate her to a saintly Chou princess, Tengu, who suffered numerous persecutions initiated by her father, and who at one point in her life passed nine years on the sacred island, saving shipwrecked

⁹ Reginald F. Johnston, *Buddhist China*, London, 1913, p. 294.



Fig. 2. Painting from Tun-huang



Fig. 3. Rubbing after a design by Wu Tao-tze



Fig. 4. Painting by Mu-ch'i

mariners and ministering to the sick. But that this legend is essentially an elaboration of Buddhist times is evidenced by the recurrence of the *buddha* and *bodhisattva* themes throughout the story of her trials. In fact, it was the Buddha who conveyed her to Puto-shan, borne on a lotus flower. One of her personifications, Kuo-hai kuan-yin ("the kuan-yin who came across the sea") may refer to this miraculous journey, but may also reflect the *bodhisattva's* heavenly duty, as captain of the *hung-fa*,

the broad raft which bears the souls of the saved across the sea of life and death to Amitabha Buddha's paradise.

It is possible that the role of the Kuan-yin as protectress of mariners in distress and her consequent association with water may explain the unique pose and setting of the painting of Avalokitesvara found at Tun-huang. In a work reflecting the hand of the famous Chinese artist of the eighth century, Wu Tao-tze (who enjoyed considerable renown even in his own time as a painter of the Kuan-yin), we see a *bodhisattva*, essentially Indian in dress and decoration, standing on what Sirén describes as billowing waves (although these could easily be a cloud formula and relate the origins of the representation to some delineation of a Buddhist paradise) (Fig. 3).¹⁰ The only element in this representation which differs from the iconography of the East-West trade routes is the mantle which is carried up over the headdress. Perhaps here is already the female conception of the Kuan-yin which was to be developed by the artists of later, or Southern, Sung, and which was to be rendered even more specific and personal in the porcelain figurines and woodcuts of the Ming period. But certainly the conception of the Kuan-yin as painted by the thirteenth century artist, Mu-ch'i, has developed along a different path from the wood statues given to the Sung period (Fig. 4).¹¹ Whereas in the famous Kuan-yin triptych attributed to Mu-ch'i we can at least speculate that this may be a female deity meditating on her rocky ledge over the sea, it is not true, I think, to see the wood Kuan-yins as female personifications. Rather it is the grace and elegance of the Chinese linear rhythms, as well as their traditional disinterest in the corporeal *per se* and the sensual, which allows for such an essentially subjective typification.

However, any speculations on the role of Puto-shan in the development of the Kuan-yin concept must bear in mind that the native legend seems to have been developed under the impulse of Buddhism, or at least in the post-T'ang eras.¹² An

¹⁰ Osvald Sirén, *History of Early Chinese Painting*, I, pl. 46.

¹¹ Osvald Sirén, *op. cit.*, II, pl. 80.

¹² According to Chinese tradition, an emperor of the Sung period saw the Kuan-yin in a dream, seated under a willow tree by the water, and had this vision painted. cf. *Guide to an Exhibition of Paintings, Manuscripts and Other Archaeological Objects Collected by Sir Aurel Stein, K.C.I.E. in Chinese Turkestan*, London, 1914, p. 12. However, the painting on paper found at Tun-huang would indicate that this representation had an earlier origin.

elaborate description of the appearance of the Kuan-yin, given to the seventh century poet, Wang Po, is included in the Chronicle of Puto. Apparently a more reliable attribution is that relating the romantic narrative of the deity to a religious fairy tale written by the monk, P'u-ming, in 1102.¹³ Of the shrines still standing on the island only one can date as early as the fourteenth century: the Pagoda of the Prince Imperial, erected about 1334 A.D. by the monk, Fou Chung, and bearing on its four sides the pusas of the Four Sacred Hills.¹⁴

Although present evidence would point to the concept of a female Kuan-yin originating within China itself (in a Taoist legend developed by Chinese Buddhism), we cannot overlook the possibility that the origins of a female form of the deity derive ultimately from India. The name of the holy island, a shortened form of the Chinese, Pu-ta-lo-ka, refers to the Indian mountain, Potalaka, the traditional home of Avalokitesvara. And incorporated in the later worship of this deity, in the "lore of the six letters or syllables" of the Cakti-worship and Man-trayana, is an apparent invocation of a female form.¹⁵ Perhaps the appearance in the Indian pantheon of the female reflex (*sakti*) of Avalokitesvara is a part of this same later and distinct development on the historical Mahayana. This *sakti*, Tara, became particularly popular in Tibetan Buddhism, where she almost completely eclipses her male prototype. But although Tibetan supremacy in the Tun-huang region from the middle of the eighth century to the middle of the ninth century is reflected in the paintings found there, the worship of Tara did not thrive in China proper. And certainly the Tibetan concept of the female deity is far removed from that of Mu-ch'i.¹⁶

Oriental religions are so syncretic and the knowledge of specific details of Buddhist iconography still so incomplete that any brief excursion into iconographical features is likely to prove confusing and at best inconclusive. However, the particular form of these wood Kuan-yins seems to me to indicate

¹³ Johnston, *op. cit.*, p. 280.

¹⁴ *Ibid.*, p. 328. The two photographs of this pagoda, published by Tokiwa and Sekino (*Buddhist Monuments in China*, Tokyo, 1926-30, II, pl. 116), show that the monument was in some ruin in 1907, but that the architecture at least had been completely restored by 1923. Unfortunately it is impossible to tell from these illustrations what effect the restorations may have had on the relief sculptures.

¹⁵ Dayal, *op. cit.*, p. 49.

¹⁶ Stein, *op. cit.*, p. 45, pl. XXXI.

the introduction of a new and specific type of the deified *bodhisattva*, probably direct from India, toward the very end of the T'ang era.¹⁷ That it is a late introduction may be deduced by its absence as a fully developed type in the sculptures of the T'ang period. On the other hand, the royal Indian prince type seen in these Sung examples might be predicated in the banner paintings found at Tun-huang. Certainly the incidence of these post-T'ang sculptures testifies at least to a continuing, if not fresh, influence of an Indian type which was to succumb to the more feminine and decorative tradition only in Ming times.

It is too easy merely to attribute such figures as the Princeton statue to the Sung era, thus avoiding the question of possible stylistic influences and developments within the period, in particular that of a continuing influence from the "classic" age of T'ang. Alan Priest has already pointed out that the dividing line between the T'ang and Sung styles is an all-but-invisible one,¹⁸ and he very perceptively speculates on a stylistic development deriving its initial impetus from the T'ang accomplishments—as against the previous hypothesis of a T'ang "renaissance" under the early Ming artists. And after all, the span between the collapse of the T'ang dynasty and the establishment of the Ming covers a period of over four hundred years, during which there was a very real and profound development in the arts of painting and literature despite the stresses and strains of Chinese political and economic life during this period. The paucity of dated works of art of any quality after the disintegration of the T'ang empire has hindered greatly the precise

¹⁷ In this connection the importance of Liao Buddhism must be recognized. Unlike the T'ang and, later, the Sung rulers, the Liao conquerors lent active support to the Buddhist religion in China, stimulating as well the vitality of that religion in the bounding regions of Japan, Korea, Tibet and Turkestan. This active sponsorship included the printing of the critical Liao edition of the Canon in the eleventh century, the superiority of this undertaking even being acknowledged by the later Sung scholars. There is some reason to question Demiéville's statement that this printed Canon, as well as the engraved *shih ching*, was derived entirely from T'ang sources. Although the roots of Liao Buddhism lie in China proper, it is very possible that it also received strong revitalizing impulses from Central Asia at this time, from the Uighurs and the Hsi Hsia, including the transmission of Sanskrit *sutras* and original manuscripts, cf. K. A. Wittfogel and Fêng Chia-shêng, *History of Chinese Society: Liao*, New York, 1949, pp. 291-294.

¹⁸ Alan Priest, *Chinese Sculpture in the Metropolitan Museum of Art*, New York, 1944, p. 16.

examination of any stylistic developments or accomplishments after the tenth century, and has permitted only diversified speculation on the sculptural directions of the Sung period. Furthermore, the provenance of these figures is seldom known and, when such information is tendered, apparently suspect.¹⁹ Certainly the increasing importance of painting as an expressive medium in Sung times is self-evident. And the very quality of these elegant, often imposing, wood statues would seem to refute the opinion that there was no real evolution or progress in Chinese sculpture after the advent of the Sung emperors,²⁰ that the plastic arts were by then succumbing to the more pictorial interests inherent in the development of the art of painting. Although the later plastic art may not have realized the grandeur and profundity of T'ang religious sculpture at its best, the wood statues of the most appealing of the Chinese-Buddhist *bodhisattvas*, Kuan-yin, constitute a most definite accomplishment in the sculptural expression of the Chinese.

What few reliable dates we have for the sculptures in wood executed after the fall of the T'ang dynasty have come about through the practice of making cavities in the back of the statue, in which magic or symbolic materials were placed. The contents of these cavities might include a record of the making or repairing of the image, or an inscription might be written on the plug of wood which sealed the cavity. Such means of specific dating have been found in a standing *bodhisattva* of 1195 A.D. in Toronto (Fig. 6); two examples in the Metropolitan Museum in New York, a standing *bodhisattva* and a seated Kuan-yin of 1282 A.D. (Fig. 5) and 1385 A.D. (Fig. 15) respectively; and a seated Kuan-yin in the Victoria and Albert Museum, bearing a repair date of 1374 A.D. (Fig. 19). These openings were originally concealed under the layers of gesso, and I have yet to ascertain how many of the other examples of wood sculpture have been examined for such a possible means of specific dating. A preliminary examination of the Princeton figure gives no indication that it might have such a compartment. Also, it must be admitted that the discovery of any such cache within the figure does not always provide a

¹⁹ Horace H. F. Jayne, "A Group of Chinese Wood Sculpture," *Rupam*, no. 37, January, 1929, p. 4.

²⁰ Osvald Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century*, I, New York, 1925, p. cxx.



Fig. 5. Statue in New York



Fig. 6. Statue in Toronto



Fig. 7. Staute in T'ien Lung Shan



Fig. 8. Statue in T'ien Lung Shan



Fig. 9. Statue of an Arhat



Fig. 10. Relief in Fang Shan

means of dating. In the wooden base of a lacquer figure of a *buddha* or an *arhat* in the University Museum in Philadelphia was discovered a small opening closed by a plug of wood hinged with a piece of cloth. No inscription was found on the plug and the contents of the cavity consisted merely of five fragments of sutras printed during the Ming period. Since the opening had apparently never been sealed and there was every possibility that the current devotional contents could have been inserted at any time since the making of the figure, the attribution has had to be made on stylistic grounds and the figure is generally accepted as a work of the Yüan period.²¹

Within the narrow limits of the dated examples, and lacking as yet the complete facilities for investigating the possibilities of tradition and innovation under the Liao and Chin rule, I must admit to the speculative limitations of a purely stylistic analysis within the very broad range of the dated pieces. Therefore, the following observations are offered merely as a tentative working hypothesis.²²

Alan Priest recognizes the standing Kuan-yin of 1282 A.D. in the Metropolitan Museum as a key piece among the dated examples (Fig. 5).²³ Although the figure dates in the opening years of the Yüan dynasty, Mr. Priest is undoubtedly correct in typifying this sculpture as late Sung, as representing already a developed stage in the revival of the T'ang style.²⁴ But, though its stylistic origins may lie in the T'ang expression, how very different this is from the T'ang statement (Fig. 7).²⁵ In the T'ang figure the organic relationship of the parts of the body is picked up and emphasized by the drapery, which through its measured rhythms enhances both the plastic and expressive unity of the total form. The contours of the body and the patterns of the drapery are closely integrated, neither being

²¹ Helen E. Fernald, "A Chinese Buddhistic Statue in Dry Lacquer," *The Museum Journal, University of Pennsylvania*, XVIII, September, 1927, pp. 284ff. The dated example in the Victoria and Albert Museum contained several pieces of cloth (one inserted into the end of a metal tube), probably representing the internal organs, a bronze mirror, a brass bell, incense sticks, and specimens of five kinds of grain.

²² The writer is collecting material for a study of Chinese sculpture in the Sung and Yüan periods, with particular emphasis on wood sculpture. Such a study would of necessity involve a detailed examination of developments in later T'ang and of reflections of the T'ang directions in the sculpture of Japan.

²³ Priest, *op. cit.*, pl. CXVI.

²⁴ *Ibid.*, p. 16.

²⁵ Sirén, *Chinese Sculpture*, IV, pl. 496.

assertively dominant in the final effect. In the later sculpture of 1282 the movement through the body has become dominant, and tends to be organically independent of the drapery system. The sinuous curves of the body, comparable to the late Indian models and rendered primarily through swelling contour lines by the T'ang artists, have been unified into a continuous flowing movement, no longer dependent upon the drapery system or linear silhouette for visual continuity. The importance of the swelling contour to the T'ang sculptor may perhaps be better seen in another, seated, figure from the cave temples of T'ien Lung Shan (Fig. 8).²⁶ Although the organic relationships of a three-dimensional form are fully expressed, compositional unity is enhanced by a plastic handling of the garments. There is comparatively little sense of continuous flow through the body itself or over the surfaces of the forms and, despite the sensuous contours, the pose of the body is comparatively static; the upper part of the body lies basically in one vertical plane. In the late Sung figure in the Metropolitan Museum the swing through the figure has a continuity of movement and a sensitive modelling of surface which renders the sculptural form more specific and tactile. The drapery no longer just augments the basic organic parts and their functional relationships. Nor is it limited to the even rhythms and dominant contours seen in the T'ang work. Though still relatively subordinated to the unity of the sculptural whole, it tends to assume an expressive character of its own by more varied movement, plastic modelling, and tactile contrasts. But the new spirit is still held in restraint and, like T'ang, the basic concern is still with plastic, organic form, with unity achieved less through the clear articulation of the parts than through the expressive means of moving surface.

A wood statue of almost a century earlier, the standing Avalokitesvara of 1195 A.D. in the Royal Ontario Museum of Archeology, Toronto (Fig. 6),²⁷ would seem to confirm that phase of the later development which culminates in the New York example. Though the Toronto figure is more ponderous, there are certain features which connect it stylistically with both the late T'ang and late Sung accomplishments. The head is large and rather square in its conformation, the neck as well

²⁶ *Ibid.*, pl. 495.

²⁷ Ludwig Bachhofer, *A Short History of Chinese Art*, fig. 76a.

retaining something of the strong, columnar quality of the developed T'ang work. The fullness in the modelling of the head has developed beyond the comparatively simple planar construction of the T'ang heads, but the disposition and proportion of the features retain much of the earlier system. The drapery of the Toronto figure is more descriptively rendered than anything in the earlier period but, despite the variety of folds, it has not yet taken on the surface movement or accentual grouping seen in the image of 1282 (Fig. 5);²⁸ it is rather static and constitutes almost a linear elaboration on the basic mass of the form. Furthermore, these folds are still organized to larger planar areas integrated to the three-dimensional bulk of the figure. In general the rhythms of the drapery system are still regular and are closely associated with the measured movement of the whole figure. Contrary to corresponding features in the late Sung example, the scarf as it falls from the left shoulder repeats the stately cadence of the silhouette of the figure. The same is true of the scarf over the right shoulder: it is closely related to the linear contour of the arm but does not enhance the movement or surface plasticity of the arm through tactile or rhythmic contrasts.²⁹ For the composition of the body itself is still very much according to the simple T'ang organization of cubic masses to create an organic whole, rather than the more complex organization of moving volumes of late Sung. Despite the fleshiness of the figure and an increased interest in the descriptive variety of form, the Toronto figure seems to me to be much closer to the T'ang plastic concerns in its simple statement of a cubic mass.³⁰

²⁸ I am inclined to believe that details of the stylistic development between 1195 and 1282 A.D. can eventually be recognized in a very important group of standing *bodhisattvas* in the Royal Ontario Museum of Archeology, apparently only partly published by Sirén (*Ostasiatische Zeitschrift*, N.F. 4, January-June, 1927, pp. 1-20).

²⁹ On the basis of more emphatic plasticity and more varied rhythms in the handling of the drapery (as well as differences in the treatment of the head), I am inclined to date the standing *bodhisattva* in the Museum für Völkerkunde in Munich somewhat later than Bachhofer (*Burlington Magazine*, LXXIII, October, 1938, pp. 142ff.).

³⁰ In my opinion, much the same development can be observed in two iron guardian statues, of 1097 and 1213 A.D., published by Sirén (*Chinese Sculpture*, IV, pl. 560, A and B). In the earlier figure we can see how the drapery is subordinated to the body, how regular the folds are in their disposition and rhythms. In the later figure at T'eng Fung the variation in the folds and in their movements enhances both the volumes of the body and the expressive impact of the total form.

Some substantiation for a continuing, if not increasing, interest in organic, plastic form can be seen in a few dated examples we have for that period between the late tenth and late thirteenth centuries. In a white marble sculpture of a seated *arhat* playing with a lion cub (Fig. 9),³¹ bearing an inscription corresponding to 1158 A.D., the sculptor's handling of surface seems to be somewhat mannered, as yet unconscious of the tactile possibilities of light and surface. Granted that the figure itself has lost much of that emphatic plasticity seen in developed T'ang art, the handling of the drapery is still ordered to the delineation of the underlying form. The treatment of the surface is not just an arbitrary stylization and could not have come about without the T'ang interest in, and success with, the plastic expression of organic (but never realistic) form. The drapery system itself is still very close to that of the earlier period, the regularly spaced, measured rhythms of the folds delineating the roundness of the body forms and also the major planear transitions within the composition. Many of the same characteristics³² can be seen in a seated Buddha on a small pagoda-like pillar, dated 1118 A.D., standing at the side of the Nan-t'a Pagoda at Fang Shan (Fig. 10).³³ But few would, I think, deny that these examples are of poor quality and can perhaps be best explained as having been executed by unskilled hands or by artists far removed from the centers of influence.

For quality, quite a different impression is conveyed by another, more or less datable group of sculptures. That the foregoing examples are not evidence in themselves for a declining sculptural interest or ability in the twelfth century is manifest in the clay sculptures still in their original positions in a temple at Ta-t'ung-fu, Shansi.³⁴ This temple was founded in the year 1037 A.D., but the main hall was destroyed by fire in 1119. It was rebuilt in 1140 A.D. and subsequent restorations took place in 1335-40. Although all of the minor buildings seem to be of a later date, the architectural features of the main hall indicate that

³¹ *Ibid.*, pl. 582A.

³² Similar features are also present in a limestone Sakyamuni Buddha of 1032 A.D. (*ibid.*, pl. 571A) and to a lesser extent in a marble Kuan-yin of 1091 in the Freer Gallery of Art (Sirén, *Ostasiatische Zeitschrift*, N.F. 4, January-June, 1927, pl. 1, fig. 1).

³³ Sirén, *Chinese Sculpture*, IV, pl. 581 (left).

³⁴ Sirén, "A Chinese Temple and its Plastic Decoration of the Twelfth Century," *Études d'orientalisme, publiées par Le Musée Guimet à la mémoire de Raymonde Linossier*, II, 1932, pp. 499ff.

it belongs to the early twelfth century. And certainly, as we shall see in the later dated examples, the sculptures cannot have been much affected in the fourteenth century restoration of the temple. In both the large standing *bodhisattvas* and the small Buddhist figures kneeling on lotus flowers, there is evidence of both the continuing strength of the T'ang style and the new expressive means which culminate in the standing deity of 1282 (Fig. 5). The larger, standing images retain more of the T'ang style (Fig. 11),³⁵ particularly in the spacing of the drapery folds on the skirt and in the measured cadences of the flowing scarves. But although the treatment of the garments reflects much of the earlier system, there is a new spirit in the handling of the body parts and in the pose of the figure. It is a new appreciation of cubic form which allows for tensions of balance and counter-balance between the major volumes. Although I have said that the Toronto figure of 1195 (Fig. 6) was more of a static mass, that mass is composed of a balance of volumetric parts, which are translated into more violent tensions in the figure of 1282 (Fig. 5). Perhaps this new approach to organic form is more apparent in the smaller figures at Ta-t'ung-fu (Fig. 12),³⁶ minor deities which are possibly freer of old sculptural tradition because of their lesser roles. Here the body has become much more plastic, both in the treatment of surface and in the fusion of parts. Also, the clothing, particularly the scarves, becomes more independent of the underlying form, assuming something of a plastic and expressive character of its own without detracting from artistic unity. But the drapery has not yet taken on the descriptive variations of the Toronto figure nor the independent movement of the late Sung example in New York. Rather, its rhythms are still those established by the contours of the figure, the system of folds following the earlier practice fairly closely. However, already embodied in these figures is a new plastic concern with both body and drapery which points the way to that culminating interplay of sculptural factors so important in the wood statue of 1282.³⁷

³⁵ *Ibid.*, pl. LXI.

³⁶ *Ibid.*, pl. LXII.

³⁷ These preliminary investigations lead me to believe that the crucial stage in the development of the Sung and post-Sung sculptural accomplishment lies in the first half of the twelfth century. The solution would seem to lie in those sculptures still extant within or on temples and pagodas in China, some already

To return to the seated figures, I am able to relate only two wood Kuan-yins to a stylistic development of the late twelfth or early thirteenth century. The earlier of the two appears to be the image acquired by the National Gallery of Victoria in Melbourne through the Felton Bequest (Fig. 13).³⁸ Were it not for certain contradictory factors, it might be suggested that this figure represents a direct growth out of the late T'ang accomplishment. The head and body articulation seems a little clumsy for a developed work of the earlier period, and the fleshy modelling of the head appears already to have acquired a Sung character, the disposition and handling of the features having also progressed beyond the earlier system. The erectness of the torso together with the simple but organic statement of the human form (note the clear articulation of the wrist juncture) could indicate a fairly close association with the T'ang achievement. However, there is a new relationship of volumes and a new sense of flowing surface which seems to me to be of an early Sung nature. The linear contour is still a major unifying element, but the juxtaposition of abdomen and chest as two volumes united by a flowing surface gives a new dimension of movement to the sculptural composition. Although comparatively simple in modelling, this sense of surface flow carries over into the treatment of the scarves and the skirt, quite different from the T'ang limitation of the covering garment to confirming, even explaining, the underlying volumes. This is not to say that organic form has been ignored. Certainly there is a clear expression of the left leg under the skirt, the delineation of the folds of the over-skirt even creating planes to define the thigh. But in certain passages the folds of the skirt tend to break away from the planes set up by the figure's construction and assume a relatively independent character, both in the disposition of the folds and in the handling of surface. Even so, this tendency on the part of the drapery system to exploit the directional and plastic variations of surfaces is held

available in Tadashi Sekino's publication, *Ryo-kin jidai no kenchiku to sono butsuzo*, Tokyo, 1934-44. Through such evidence we can perhaps assess what remains of the Sung style in the very important sculptures of the Lung Hsing-ssu at Cheng-ting-fu.

³⁸ *The Quarterly Bulletin of the National Gallery of Victoria*, Vol. IV, No. IV, 1950, cover. This example received an earlier, perhaps its first, publication in *Shina Kobijitsu Taikan*, Kyoto, 1924, pl. 66. Photograph supplied through the courtesy of the National Gallery.



Fig. 11. Statue at
Ta-t'ung-fu



Fig. 13. Statue in Melbourne



Fig. 12. Statue at Ta-t'ung-fu



Fig. 14. Statue in Honolulu



Fig. 15. Statue in New York



Fig. 16. Statue in New York



Fig. 17. Engraved Stone Figure at Hsin-feng Ssu



Fig. 18. Statue in Kansas City

in admirable restraint. The organic articulation of the human form is still important and the correlation of surface with the structural composition must be recognized as a very real artistic achievement of the Sung sculptors.

Remarkably close to the Melbourne figure in many details is the Princeton Kuan-yin (Fig. 1 and Cover). Although the latter wears a crown containing the *dhyani-buddha* and thus can be more specifically identified as a Kuan-yin (Avalokitesvara), one might almost have served as the model for the other. Despite the iconographic closeness in certain details of the skirt, the Melbourne figure is crisper in the rendering of the drapery folds and the movements in the skirt are more limited and more coherent. The Princeton figure reveals more plastic variation in the overall modelling of the skirt; the movements in the *paridhana* include a variety of rhythms which are beautifully related to the expressive possibilities of the larger form, particularly in the transition from the lateral swing in the skirt over the raised knee to the more placid and vertical mood of the left leg. Perhaps the greatest rhythmic variation is to be seen in the hem, which, were it not for the plasticity of the drapery surface, would create an almost calligraphic, linear flow along the lower terminus of the statue. But the linear rhythms of the hem are directly related to the function of the drapery itself and have not yet assumed an arbitrary pattern of their own. In the handling of the torso, the body approaches that sinuous corporeality so evident in the standing Kuan-yin of 1282 (Fig. 5), although the treatment of the costume has not yet taken on either the emphatic plasticity or the almost mannered quality to be seen in the Metropolitan Museum figure. The torso retains some of the earlier importance of the linear contour, and the fusion of chest and abdomen, creating a backward as well as a lateral swing up from the hips, is more completely realized through the handling of surface than in the Australia version. The head seems to be even more rectangular (largely due to the shape of the crown) than the two dated sculptures in wood already discussed but, as with the drapery, is not so fleshy or so assertively modelled.

At first glance the seated Kuan-yin in the Honolulu Academy of Arts (Fig. 14)³⁹ would seem to be directly related to the two

³⁹ *Honolulu Academy of Arts*, pl. 23. Photograph supplied through the courtesy of the Academy.

sculptures which I would like to give to the late twelfth and early thirteenth centuries. Certainly the three would appear to be related in the iconographic details. However, the rigidity of the pose together with a departure from that expressive unity of drapery and body which, despite the interest in plastic surface, retained the statement of organic structure, suggests to me a somewhat later date. The Metropolitan Museum in New York possesses a second Kuan-yin, this time seated (Fig. 15), which can be dated in the year 1385 A.D.⁴⁰ In this typical example of the Ming period we can see that figure and costume have lost that unity which originated with the T'ang conception of organic form, the drapery assuming an almost decorative character quite different from the earlier plastic function of the clothing. The scarf falling diagonally from the left shoulder has no expressive relation to the forms over which it passes, nor does it figure significantly in the linear design of the sculptural composition. The sense of flowing surfaces, whether of flesh or clothing, so important in the figure of 1282 (Fig. 5) has been lost. The individual forms are summarily modelled, a visual understanding of their meaning quite as dependent upon linear design as on modelled surfaces. The torso has become a rigid column, the fullness of the chest defined not by a modelled surface but by a line delineating the breast. This is neither a tactile surface nor the combination of two major cubic masses, but a juxtaposition of surfaces. The whole is made up of parts bearing little relationship to one another in the interests of organic or descriptive unity. That section of the stole which falls from the left shoulder no longer winds significantly around the upper arm but falls swiftly and wanders out and away from the body. This is a sculpture of accent and contrast, of line against surface, of spotted emphases and flowing line. In contrast to the physical and massive (but non-organic) concerns in the upper part of the body, the lower part of the figure is weak and comparatively formless. The structural planes of the raised right leg are denied by the scarf held in the right hand, and both the form of the left leg and the advancing plane of the lap are renounced in favor of a meaningless system of folds. In this late fourteenth century example the conception

⁴⁰ Priest, *op. cit.*, pl. CXVII. This statue is unique in that the inscription includes the name of the sculptor, one Fêng Hsiao-chung (*ibid.*, p. 48). The stylistic characteristics are closely paralleled in rubbings taken from stones engraved in Ming times.

of the human figure and of sculptural form seems to be a fractional one (though composed of highly descriptive elements) gaining some unity through linear pattern and accentual contrasts.

Although the Honolulu figure (Fig. 14) has not yet succumbed to the conflict between the corporeal and the decorative epitomized in the Metropolitan Museum version of 1385 (Fig. 15), it represents a stylistic development well beyond that of the other New York example, that of 1282 (Fig. 5). The protruding abdomen is no longer an organic member connecting chest with hips and thighs. The chest is basically one plane, in which the outlines of the breasts have been cut, and out of which the rounded abdomen rises abruptly, with little or no transition. The surfaces have lost their flowing plasticity and are interrupted by the linear ridges of the almost chiselled modelling. Movement is now more with the drapery fold than across it, creating the possibilities of a linear pattern limited to the surface. So emphatic have the linear rhythms in the skirt become that the structural organization of the seated figure is lost. Also, that clarity within the drapery system, still so important to the Sung artist (as it had been to the T'ang) despite descriptive variations, has been abandoned. In the scarf crossing the body two large bounding folds contain several incised lines, a shorthand version of drapery surfaces which is systematically close to the Ming figure. Equally summary is the treatment of the stole across the shoulders, it being rendered as a smooth, continuous concave band and its linear simplicity being unaffected and uncomplicated by the conformation over which it passes.⁴¹

If we look for a moment beyond the dated figure of 1385 (Fig. 15), we can see, in a seated Buddha in the Metropolitan Museum dated 1411 (Fig. 16),⁴² that not only does the figure become arbitrary in its proportions and non-organic in its relationships in the fifteenth century, but that the increasing interest in surface and in the effect of light on surface has resulted in the plastic, sculptural form succumbing to abstract

⁴¹ Similar characteristics can be observed in the large wood sculpture in the Sauphar Collection (Sirén, *Chinese Sculpture*, IV, pl. 588), particularly in the handling of the torso and in the drapery system. Also, the isolation of the front of the lower left leg might be part of the development of the second quarter of the century.

⁴² Priest, *op. cit.*, pl. CXXVI.

surface patterns. The importance of the contour silhouette as a containing, unifying factor has given way before the strength of linear surface design. Even the last vestiges of a tactile plasticity of surface have disappeared in favor of irregular areas created by the linear drapery and having little relationship to one another. Only with such a development as this can we admit that sculpture, abandoning even any integration of surface interest, finally succumbs to stronger painterly concerns.⁴³

I have already commented on the expressive contrast of drapery rhythms in the treatment of the skirt of the image of 1282 (Fig. 5). The growth of this tendency to contrast not only surfaces but decorative rhythms can be seen in a representation of Avalokitesvara engraved on a stone at Hsin-feng Ssu (Fig. 17), and bearing a date coinciding with 1325 A.D.⁴⁴ An echo of the T'ang formula can still be recognized in the even disposition and rhythmic coherence of the folds in certain individual passages, but in the overall elaboration and rhythmic variety of the drapery system this work has gone well beyond T'ang or Sung artistic concerns. The restraint evident in the late Sung work, through an implicit recognition of a plastic, organic unity even though no longer directly expressed, has weakened considerably and is yielding to the decorative possibilities of line and surface. Not only does this elaboration obscure the articulation of the body, as in the chest and abdomen areas, but the drapery assumes a decorative emphasis all its own. No longer is it related directly to the structure of the figure, nor even to the suggestion of it through significant variations in the treatment of surface. Such a degree of variation in the rhythm and form taken on by the scarf implies not merely surface elaboration but a breaking of the surface planes and thus a departure from the structural integration of sculptural mass. As against the standing image of 1282 (Fig. 5), where the treatment of the plastic surfaces still allows for the functioning of the structural form beneath the skirt, the surface movements and variations have here assumed a decora-

⁴³ I would give to the fifteenth century a group of wood sculptures centering on three figures in the Royal Ontario Museum of Archeology published by Horace H. F. Jayne (*op. cit.*) and allocated by him to the thirteenth or fourteenth century.

⁴⁴ Tokiwa and Sekino (*op. cit.*, II, pls. 8-9) give the date as 1162 A.D. However, a check of the inscriptions by Mr. Wen Fong has elicited the corrected date of 1325 A.D.

tive role which seeks only a unity of pattern, a juxtaposition of areas utilizing surface interest and rhythmic contrasts.

Furthermore, when an iconographic understanding of pose requires a more precise statement of the underlying form, we find, in the engraved representation of 1325, that this is accomplished by the single bounding line. This delineation of the crossed legs by a simple enclosing, rather than a contour, line merely creates a flat area, having no organic relationship to any adjoining part of the figure composition and isolated as well by the contrast of the surrounding whipping lines. It is from this development in the first quarter of the fourteenth century that the colossal wood sculpture in the William Rockhill Nelson Gallery of Art in Kansas City must stem (Fig. 18).⁴⁵ The upper part of the body, handled in much the same smooth manner as the New York figure of 1385 (Fig. 15), is now almost eclipsed by the overly emphatic modelling of the accessories. Furthermore, in the plastic handling of the surface detail, the descriptive and linear has gained precedence over the earlier expressive means of continuous surface movement. The skirt is no longer a continuous flowing plane across the lap but rather a series of surface areas marked by an essentially linear drapery system. In that part of the *paridhana* which hangs over the base between the legs, the system becomes exceedingly intricate, perhaps so much so that it cannot be plastically rendered. Much the same holds true of the rocky ledge on which the deity sits. So great is the interest in a rich and varied surface that the articulation of the form becomes ambiguous. The details indicate stone in a great variety of forms, but it is stone rendered as a pliable, almost fanciful material. Certainly we would seem to find in this version of a seated Kuan-yin the full catalogue of late sculptural ornament, used for decorative ends and at the expense of plastic unity. The effect is a purely visual one, sculpture being "read" rather than "felt." But it is in the treatment of the legs, as well as in the breaking of contour outlines, that we must relate this example to the engraved stone of 1325 (Fig. 17). These heavy, inert parts are completely out of character with the rest of the body; they have no relation to the feet or, for that matter, to the knee or upper leg because of the strength of a linear drapery system, which is at once

⁴⁵ *The William Rockhill Nelson Collection* (third edition), p. 156. Height: 7 feet 11 inches. This elaboration in size may well be a factor in the later wood sculptures.

descriptive and patternistically abstract. The folds slice across the base of the knees and, together with the mannered swing of the drapery across the shin, create isolated, visually flat areas, which are further accented by the swirl of the skirt about them. In comparing the individual drapery passages of this figure with those in the Avalokitesvara of 1325, we can see how the development has been toward increasing diversity and irregularity, and how relatively systematic the earlier monument still is.

It seems to me that it is this first half of the fourteenth century which contains the critical phase in the development of the late sculptural expression. The expressive possibilities of plastically modelled surfaces were already fully realized without sacrificing the unity of the sculptural whole. But with a new interest in the design and pattern possibilities of line there is a loss, in the case of sculpture, in coherent three-dimensional form. For, once the parts are isolated, coherent form is also threatened.

A final dated example, a seated wood Kuan-yin from the Eumorfopoulos Collection and now in the Victoria and Albert Museum (Fig. 19)⁴⁶ contains these conflicting factors and substantiates an attribution of the Kansas City figure to the third quarter and the Honolulu figure to the first quarter of the fourteenth century. The cavity in the back of this statue contained, among other things, two pieces of silk bearing inscriptions relative to two restorations, one in 1374 and another in 1417. Professor Yetts suggests that the statue was made early in the fourteenth century,⁴⁷ and, assuming that the restorations involved little more than regilding and minor repairs to the fabric, an attribution to the first quarter of the century seems quite reasonable. The elongation of the torso seen in the engraved representation of 1325 (Fig. 17) has not yet come about, but already the emphasis on the upper part of the body has resulted in a loss of mass in the hips, a characteristic already noted in the seated Kuan-yin of 1385 (Fig. 15). The simple flowing plane of the scarf, into which a few drapery folds are worked, is comparable to a corresponding passage in the Honolulu figure: two major bounding ridges with a single fold be-

⁴⁶ W. Perceval Yetts, "A Dated Bodhisattva Image from the Eumorfopoulos Collection," *Burlington Magazine*, 68, no. 398, May, 1936, pl. I (facing p. 226).

⁴⁷ *Ibid.*, p. 231.



Fig. 19. Statue in London



Fig. 20. Statue in London



Fig. 21. Statue in St. Louis



Fig. 22. Statue in Cincinnati



Fig. 23. Statue in Boston



Fig. 24. Statue in Amsterdam



Fig. 25. Statue in Chicago

tween. In both, the fusion of planes at the expense of organic form has become dominant. In the Honolulu figure, which I would date somewhat earlier than the example from the Eumorfopoulos Collection, the concern is with the rhythmic possibilities of cloth, even at the expense of structural form. Although the skirt is still considered as a covering over the human form, the sharp cutting of the folds emphasizes the edge and tends to set up purely linear surface rhythms. In the later figure, which I will designate as that of 1374, the interest is no longer with the expressive possibilities of the fabric, but rather with the flow of an abstract plane and linear design. With only a cursory acknowledgement of the underlying form, the skirt flows across the lap and falls over the base as a flat surface into which a linear pattern has been incised. Already in the treatment of the lower figure is a suggestion of that division of the surface into flat areas, so pronounced in the Kansas City example, of abstract surface as a foil for linear design and accentual modelling.

If this stylistic analysis of developments between the standing *bodhisattva* of 1195 and the seated Kuan-yin of 1385 is at all valid, then the remaining undated examples of wood sculpture fall into place fairly easily.

A direct development out of the standing figure of 1282 (Fig. 5), at the same time predicting the culminating style of the Kansas City example (Fig. 18), is another, undated, image in the Eumorfopoulos Collection (Fig. 20).⁴⁸ The integration of the movement through the torso, largely by means of a sensitive modelling of surface, and a clear articulation of mass seems to me to be very close to the accomplishment of the late Sung sculptors. The major contours remain strong and simple, but there is already a feeling for pattern-contrasts previously noted in the 1325 figure (Fig. 17) and the Kansas City statue (Fig. 18). The varied rhythms of the drapery bound and establish isolated areas which have little relationship to the meaning of the disposition of the skirt, to the movement through the figure, or to the underlying form. Though as yet short of the decorative elaboration of the Kansas City statue, the edge of the skirt whips and writhes in much the same manner.

A slightly later stage in the same development may be represented by two other figures, one in the City Art Museum in

⁴⁸ W. Perceval Yetts, *The George Eumorfopoulos Collection*, III, pl. XLII.

St. Louis and one in the Cincinnati Art Museum. Much of the mannered quality of the drapery of the Eumorfopoulos image is in the St. Louis statue (Fig. 21).⁴⁹ In the latter example, the independence of the drapery becomes so emphatic as to set up a strong counter-movement, breaking both the continuity of surface and the structural character of the right leg. On the left leg the folds cut diagonally across the front plane, using directional rhythms similar to those of the seated Kuan-yin of 1385 (Fig. 15) and to the Honolulu figure (Fig. 14). Linear values are overcoming the plastic and the major contours, previously retaining the strength of the underlying structure and complementing the overall sculptural design, now break into curves, following the directions set up by the surface design.

Perhaps somewhat earlier than the St. Louis example is the other Kuan-yin in Cincinnati (Fig. 22).⁵⁰ The treatment of the torso is quite similar, both possibly being related to the Honolulu figure in the summary, almost fractional, treatment of the chest and abdomen. The statement of the diagonal scarf across the abdomen as two simple flowing planes is closely akin to the St. Louis version, other comparable passages being the linear sweep of the scarf across (rather than around) the upper left arm, the disposition of the folds across the resting left leg and the comparable lateral ripple assumed by the hem of the skirt.

Despite qualitative differences, it seems to me that the seated figure formerly in the collection of Mrs. Otto Kahn and now in the Museum of Asiatic Art in Amsterdam (Fig. 24)⁵¹ must be related to the Honolulu and Kansas City figures, probably more closely to the latter. First given to the thirteenth century, this attribution was later revised to the twelfth century after the figure was cleaned.⁵² However, I am inclined to place this

⁴⁹ *City Art Museum of St. Louis, Bulletin*, 33, no. 4, Fall, 1948, cover.

⁵⁰ Reproduced through the courtesy of The Cincinnati Art Museum.

⁵¹ *Illustrated London News*, Christmas Number, 1947.

⁵² H. F. E. Visser, "Een Levensgroote chinesische houten Avalokiteçvara in het Museum van Aziatische Kunst," *Maandblad voor beeldende Kunsten*, 16, September, 1939, pp. 259ff.; "A Twelfth-Century Chinese Wooden Bodhisattva Restored in its Original Beauty," *Illustrated London News*, Christmas Number, 1947. The cleaning of the figure involved the removal not only of several layers of paint, but also of paper. The gesso pattern on the Princeton figure is apparently built up on a paper layer, which I understand is contrary to the usual practice of applying the gesso to cloth. Therefore it is possible that some of the present decoration on the garment of the Princeton image belongs to a later restoration. So far as I can tell from a comparison of "before" and "after" photographs of the Amsterdam statue, the raised brocade pattern on the skirt was a creation of a later restorer.

statue in the first half of the fourteenth century. Despite the linear continuity of the scarf across the torso, that part of the figure does not have the integration of volumes through the expressive handling of surface seen in the New York figure of 1282 (Fig. 5) and the undated seated image in London (Fig. 20). Rather it splits at the waist, at the juncture of two swelling contours, much as in the Honolulu and Kansas City figures (Figs. 14, 18). Also the elongation of the upper half of the figure, with a corresponding weakening of the hip mass—a feature still true of the dated figure of 1385 (Fig. 15)—seems already to have started. The flowing concave form of the scarf over the right shoulder is close in design to the Honolulu example, but the interior modelling on the scarf is more akin to an earlier, more plastic treatment. The contours of the bent leg are neither those of fabric nor of the underlying human form, the surface has become a hard and arbitrary form in itself, on which or against which linear patterns can be played.

Two final important examples remain to be considered, one in the Buckingham Collection in the Chicago Art Institute and one in the Museum of Fine Arts in Boston. Of these two, the example in Chicago (Fig. 25)⁵³ can, I think, be considered the earlier, perhaps lying between the standing *bodhisattva* of 1282 (Fig. 5) and the engraved Avalokitesvara of 1325 (Fig. 17). The sculptural composition is still dominated by the basic rhythm established by the pose of the body, the drapery system introducing variations on this major theme which enhance the rhythmic unity of the whole and do not yet take on the mannered independence of the later works. In such passages as the scarf over the left shoulder or the skirt over the right leg, the decorative is kept subordinate to the structural conception, although the artist is obviously conscious of the expressive possibilities of a variety of surfaces and movements. The synchronization of surface treatment with the basic rhythm of the body and with the structural forms of the pose seem to me to be predicated by the late Sung development. Were it not for the elaboration of surfaces, I might suggest that this example predates the standing Kuan-yin of 1282. The system of folds descending from the right leg and the irregular rhythms in the hem of the skirt imply a development beyond the very important figure in New York. But certainly the decorative pos-

⁵³ Sirén, *Chinese Sculpture*, IV, pl. 589.

sibilities of surface, in the direction of pattern and variety, have not gone so far even as the undated image in the Eumorfopoulos Collection (Fig. 20).

In the much more erect Boston statue (Fig. 23),⁵⁴ the interest in specific variations of external form is more developed and tends to give individual emphasis to each part, at the expense of sculptural volume. The head, for example, is no longer a simple three-dimensional mass incorporating the features, and has become an aggregate of separate, strongly modelled parts. This departure from a unity of continuous and coherent contours with increased insistence on descriptive surface perhaps can be best explained by comparison with the sculpture from the Buckingham Collection (Fig. 24), which I believe to be much the earlier of the two.⁵⁵ In the latter, the continuity of movement through the hips and the torso is greatly enhanced by the treatment of surface. In the Boston figure these same surfaces have become relatively flaccid and serve little expressive function in the integration of an organic form. Although in both versions the necklace is fully modelled, that of the Chicago figure follows the plastic directions established in the torso, whereas that of the Boston figure—even more fully modelled—is played against the swelling surfaces without contributing to or following the basic form. In such a passage there would seem to be a stylistic analogy to the New York Kuan-yin of 1385 (Fig. 15). In the treatment of the lower part of the figure, significant differences can also be discerned. On the raised right leg of the Boston image the brocaded hem of the over-skirt slices across the thigh and disappears momentarily behind the flaring folds of the *paridhana*. This tendency to divide surface into areas, further denying the three-dimensionality of form, can also be seen in the left leg, where the strong line of the brocaded hem, combined with the necklace and folds across the front of the leg, sets up visually flat areas. The block of the knee becomes isolated and organically meaningless, much as in the colossal Kansas City figure (Fig. 18). Furthermore, the drapery folds of the skirt, particularly those around the right leg, assume decorative, linear rhythms not unlike those in the two undated statues in St. Louis and in the Eumorfopoulos

⁵⁴ *Ibid.*, pl. 591.

⁵⁵ It may well be that a transition between the two stages of this development is represented in a large figure in the British Museum (*ibid.*, pl. 590).

Collection (Figs. 20, 21). Contrary to the corresponding passage of the Chicago image, where the drapery system may no longer describe the form underneath but still follows the sculptural mass, here the swinging arcs of the drapery run counter to the leg and establish a contradictory concave contour.

The majority of the wood sculptures dealt with here have been placed in the late thirteenth and fourteenth centuries,⁵⁶ but the evidence, however limited, points to a major change of direction in this plastic art in the twelfth century, and very probably in the northern provinces of China.⁵⁷ It is at this time that we can notice a new and distinct interest in surface, although the strength of the earlier T'ang accomplishment is such that the overt statement of the underlying organic structure prevails until the end of the twelfth century. Even in the following decennium a unity of clearly articulated parts is continued. With the development of surface treatment from the descriptive to the expressive, the resulting movement through form and over surface is still unified and confined to coherent mass and simple contours. But when the plasticity of surface becomes more varied, the possibilities of decorative elaboration unfold and the sculptural form becomes subordinate to pattern and linear design. What had been the coherent articulation of structural planes becomes juxtaposed areas fused through pattern contrasts and varied rhythms, and the earlier unity of volumes has been replaced by a completeness of surface design. Surface becomes the expressive vehicle and even the contour, long a major means of plastic unity, succumbs to decorative variety and irregularity. Certainly this is neither a "renaissance" nor a "revival." Nor, if just because of incipient quality, can we typify these developments as a "degeneration." Perhaps we would do better to speculate on the limitations of one medium as against another in regard to the expressive intent and accomplishments of its artistic language.

Robert B. Hawkins

⁵⁶ This stylistic chronology, admittedly speculative, is not meant to preclude the recognition of regional distinction, or "schools." Within the larger study of the sculpture of this era, in other materials besides wood, subsidiary groupings can probably be made through comparison of iconographic and morphological elements.

⁵⁷ Certain broad parallels can, I believe, be drawn in painting developments in the same period, in the approach by northern painters to the problem of Nature and significant form.

A MINIATURE JUG

ONE day of the spring festival of the Anthesteria in ancient Greece was the feast of the jugs (*choes*), a day on which children were supplied with pitchers of suitable size for their part in the ceremonious sampling of new wine. More than a thousand of these vases have survived the centuries, found their way to numerous public and private collections, and been carefully studied in a recent book by Professor van Hoorn of Utrecht.¹ One of the myriad, in Vienna at the time of compilation, has now joined the Princeton collection by way of the New York auction market.² The ornamental panel on the front of the miniature vessel is hastily drawn, for it was but one of many



turned out by some late fifth-century Athenian potter's shop, probably in a rush season. The auction catalogue describes the scene as "a female worshipper in obeisance before a hawk," but the explanation is somewhat more homely: a baby, with a string of amulets about his body, crawls toward his jug. The scene is a common one and its repetition has led to the suggestion that many of these jugs were funeral gifts; that the infants in spite of the protecting amulets hung upon them, never reached the age

for participation in the Anthesteria and so received their jugs in death.³

F.F.J.

¹ G. van Hoorn, *Choes and Anthesteria*, Leiden, 1951.

² *Ibid.*, p. 192, no. 988. *Corpus Vasorum Antiquorum*, Germany 5, Vienna 1, Sammlung Matsch, p. 15 and pl. 8, no. 9. *Egyptian, Greek and Roman Art*, Parke-Bernet Galleries, New York, January 15, 1953, sale no. 1400, no. 83. The jug, 0.075 m. high, accessioned under number 53-22, was purchased with The Caroline G. Mather Fund. Two other small vases were bought in the same lot: an Attic red-figured lekythos (*C.V.A.*; *loc. cit.*, p. 14, pl. 8, 5); a Campanian red-figure lekythos (*ibid.*, p. 23, pl. 16, 3).

³ H. R. W. Smith, *Corpus Vasorum Antiquorum*, United States of America 10, San Francisco 1, p. 47, and van Hoorn, *op. cit.*, pp. 23-24.

RECENT ACQUISITIONS

The following were among the objects received during 1952:

SCULPTURE

- Bust of male figure; Egyptian, New Kingdom. *Gift of J. Lionberger Davis 'oo.*
- Marble head of young boy; Roman, 1st century A.D. *Museum Purchase (The John Maclean Magie and Gertrude Magie Fund).*
- Panel of marble sarcophagus; the Good Shepherd; early Christian. *Gift of The Friends of the Museum.*
- Wood figure of St. Leopold; Austrian, 17th century. *Gift of Dr. Johanna Waldemar.*
- Antoine Bourdelle, five bronzes: "Herakles," "La Force," "La Victoire," "Mickiewicz," "Beethoven." *Gift of J. Lionberger Davis 'oo.*

METALWORK

- Four ceremonial bronze vessels; Chinese, Shang and Chou Dynasties. *Gift of J. Lionberger Davis 'oo.*
- Bronze tsun; Chinese, Chou Dynasty. *The C. O. von Kienbusch, Jr. Memorial.*
- Pair of bronze cheek pieces; Chinese, Shang Dynasty. *Gift of J. Lionberger Davis 'oo.*
- Bronze head of tiger and figure of tiger; Chinese, Chou Dynasty. *Gift of J. Lionberger Davis 'oo.*
- Gilt bronze buckle; Chinese, Han Dynasty. *Gift of J. Lionberger Davis 'oo.*
- Six Luristan bronzes, Scythian buckle plaque. *Gift of J. Lionberger Davis 'oo.*
- Bronze bird and incense burner in form of fantastic animal; Persian, 12th century. *Gift of J. Lionberger Davis 'oo.*
- Two gold eagles; Veraguan. *Gift of J. Lionberger Davis 'oo.*
- Gold bird and female figure, pair of silver ear plugs, bronze ceremonial knife; Peruvian. *Gift of J. Lionberger Davis 'oo.*
- Byzantine gold cross. *Museum Purchase (The Caroline G. Mather Fund).*

Sesquicentennial medallion of the United States Military Academy. *Gift of the Academy.*

PAINTING

- Chinese, Sung Dynasty, "Bodhisattva"; fresco. *The C. O. von Kienbusch, Jr. Memorial.*
- Chou Shao-pei, "Landscape." *Museum Purchase.*
- Japanese, 12th century, "Amida and Two Bodhisattvas." *The C. O. von Kienbusch, Jr. Memorial.*
- Salcia Bahnc, "Paysage, Laval, Normandie." *Gift of Everett E. Rogerson.*
- James E. Davis, "Basketball Player" and "Baseball Player—Plus." *Gift of the Artist.*
- Frank Duveneck, "Portrait of a Woman." *Museum Purchase (The Caroline G. Mather Fund).*
- John Lafarge, "Female Satyr." *Gift of Frank Jewett Mather, Jr.*
- Francis O. Libby, "The High Bridge—Modira." *Gift of the Artist.*
- Alexander Shilling, "The Mill—Moonlight." *Gift of Harold K. Hochschild.*
- Julia Thecla, "Water Birds." *Gift of Everett E. Rogerson.*
- Benjamin West, "The Eagle Bringing the Cup of Water to Psyche." *Museum Purchase (The John Maclean Magie and Gertrude Magie Fund).*
- Johann Martin Stock, "Portrait of Baron Marienburg." *Gift of Dr. Johanna Waldemar.*
- Marc Chagall, "Lovers in the Sky." *Gift of Everett E. Rogerson.*
- Ferdinand Chaigneau, "Landscape." *Gift of Mr. and Mrs. Herbert S. Langfeld.*
- André Derain, "Still Life." *Gift of Everett E. Rogerson.*
- Jacopo Bassano, "Adoration of the Magi." *Museum Purchase (The Caroline G. Mather Fund).*
- Guido Reni, "Sleeping Christ Child." *Gift of J. Lionberger Davis 'oo.*

El Greco, "St. Francis." *Bequest of Sam A. Lewisohn '04.*

Paul Klee, "Landscape." *Museum Purchase (The John Maclean Magie and Gertrude Magie Fund).*

POTTERY AND PORCELAIN

Jug; Rhodian "wild goat style"; 7th century B.C. *Museum Purchase (The Caroline G. Mather Fund).*

Two black-figure, white-ground lekythoi by the Athena Painter; Attic, 5th century B.C. *Museum Purchase.*

Hydria; Hadra, 3rd century B.C. *Museum Purchase.*

Bowl decorated in low relief; Chinese, Sung Dynasty. *Gift of J. Lionberger Davis '00.*

Vase with famille verte decoration; Chinese, 19th century. *Gift of Albert C. Fulton '98.*

DRAWINGS

2 drawings by Bernardino Luini and Diego Rivera. *Gift of J. Lionberger Davis '00.*

13 drawings by James E. Davis. *Gift of the Artist.*

Benjamin West, "The Artist's Family." *Gift of Snowden Henry '20.*

33 drawings by S. R. Badmin, Sir Muirhead Bone, James E. Davis, Warren Davis, Catharine Dodgson, Aaron Kameny, James McBey, Alexander Shilling, J. André Smith, Arturo Souto. *Gift of Harold K. Hochschild.*

Pages 13 and 14 from the Madrid Sketchbook by Goya. *The C. O. von Kienbusch, Jr. Memorial.*

78 drawings by Cornelis Bega, Jacques Bellange, Albert Besnard, Abraham Bloemart, Sebastien Bourdon, J. L. David, A. Elsheimer, H. Goltzius, Wolf Huber, E. Isabey, P. F. Mola, Paul Potter, Egbert van der Poel, Guido Reni, Salvator Rosa, P. P. Rubens, Giulio Romano, Francesco Salviati, J. S. Sargent, Tobias Stimmer, W. van der Velde, and other German, Dutch, Flemish, and Italian artists. *Gift of Frank Jewett Mather, Jr.*

6 drawings by Salcia Bahnc, Raoul Dufy, Hans Moller, Thomas Row-

landson, and Julia Thecla. *Gift of Everett E. Rogerson.*

Albert Neuhuys, "Sketch of Girl and Cart." *Gift of Edward Steese '24.*

Pablo Picasso, "Harlequin." *Museum Purchase (The John Maclean Magie and Gertrude Magie Fund).*

PRINTS

9 prints by H. S. Beham, Albrecht Dürer, Charles Meryon, J. McN. Whistler, and Rembrandt van Rijn. *Gift of J. Lionberger Davis '00.*

21 prints by C. W. Bartlett, Sir Muirhead Bone, Honoré Daumier, Aaron Kameny, D. S. MacLaughlan, James McBey, van Muyden, E. Ramus, Alexander Shilling. *Gift of Harold K. Hochschild.*

8 prints by Grace Albee, Stevan Dohanos, Leon Kroll, Martin Lewis, Luigi Lucioni, Reginald Marsh, Hans A. Mueller, Stow Wengenroth. *Gift of William M. Milliken '11.*

16 prints by Eugène Bejot, Georges Braque, Antonio Canale, Honoré Daumier, André Derain, Jean-Louis Forain, Henri Matisse, Pablo Picasso, Georges Rouault, Otto J. Schneider, Walter Sickert, Paul Signac. *Gift of Everett E. Rogerson.*

MISCELLANEOUS

Three jade ornaments; Chinese, Shang and Chou Dynasties. *Gift of J. Lionberger Davis '00.*

Four Japanese netsuke, six Egyptian amulets; sixty-one stone and glass intaglios, Roman and Sassanian. *Gift of Mrs. Arvo Pardee.*

Two bone plaques with figures in sunken relief; Alexandrian, 4th century A.D. *Museum Purchase (The Caroline G. Mather Fund).*

Left wing of steatite triptych; two saints in relief; Byzantine, 11th century. *Museum Purchase (The Caroline G. Mather Fund).*

Ruby glass bottle; Persian, 17th century. *Gift of J. Lionberger Davis '00.*

Two manuscripts of the life of Saint Margaret with miniatures; Italian, 13th century. *Gift of Frank Jewett Mather, Jr.*

THE ART MUSEUM · PRINCETON UNIVERSITY

The Art Museum, a section of the Department of Art and Archaeology of Princeton University, is intended to form a visible epitome of the history of art from earliest times to the present, that is, to cover the ground of the teaching by the Department.

The Museum is open daily from 10 A.M. to 12 noon, 2 to 4:30 P.M., Sundays from 2 to 5 P.M.; it is closed Thanksgiving, Christmas, New Year's Day, Easter weekend, and during the months of July and August. Visits may be arranged by appointment.

RECORD

The *Record* is published twice yearly. There is no subscription fee. Inquiries and requests may be addressed to the Editor.

THE FRIENDS OF THE MUSEUM

The Friends of the Museum was organized in the Spring of 1950 to promote a wider interest in The Art Museum among alumni and friends, among the University and other communities; to enlarge the purchasing funds of the Museum in order to round out the collections with objects of quality useful in the teaching of the Department as well as for the enjoyment of the visiting public; to attract gifts of museum quality and to assist in the effort to obtain eventually a new building so very much needed for the adequate display of collections. Special lectures and exhibitions are arranged for the Friends. Annual memberships begin at five dollars. Inquiries may be addressed to any member of the Staff.

STAFF

ERNEST T. DEWALD

Director, Curator of Renaissance and Modern Art

ROBERT A. KOCH

Assistant Director

FRANCES FOLLIN JONES

Assistant to the Director, Curator of Classical Art

BARBARA BRUCE WICKS

Secretary

ALBERT M. FRIEND, JR.

Curator of Mediaeval Art

GEORGE ROWLEY

Curator of Far Eastern Art

DONALD DREW EGBERT

Curator of American Art

FRANCIS F. A. COMSTOCK

Curator of Prints and Drawings